free
TYCI
free
OCTOBER 2013
BATGIRL & ROBYN
ZINE NO.12

INTERVIEW - THE YAWNS

Hanna Barbaric catches up with Emma Smith of The Yawns to talk about their prolific approach to songwriting and their latest tour.

WHO ARE THE YAWNS?

The Yawns are Sean Armstrong (vocals), Stuart McIntosh (guitar), Gavin Will (guitar / vocals), Rikki Will (drums) and me (bass / vocals).

HOW WOULD YOU DESCRIBE YOUR SOUND?

Twangy, garage, pop.

HOW AND WHEN DID YOU GET TOGETHER?

We played our first show almost exactly a year ago and got together a short time before that. We have all been friends, worked together or played in bands together in various formations, for a long time now, and last year we all moved in together so it made sense.

WHAT BANDS / ARTISTS INFLUENCE YOUR MUSIC?

Cliff Richard and Felt.

FOR A BAND THAT HASN'T BEEN AROUND THAT LONG, YOU GUYS HAVE DONE A LOT OF TOURING AND PUT OUT A LOT OF MUSIC. HOW ARE YOU SO PROLIFIC?

We do almost all of the work ourselves when it comes to recording, releasing music and booking shows so there is no one telling us that we can't do this or that. We recorded our album in our flat so no time constraints there either. We were fortunate that shortly after we released it

on digital download that a couple of independent labels came along and put out some cassette and vinyl versions for us in London and Manchester, which got our name around some and allowed us to play shows around the UK very quickly. People have been very kind to us all over.

TELL US A BIT ABOUT THE WRITING PROCESS.

It's usual that someone will come along with an idea and present it to the rest of the band and we will work from that. Everyone gets involved in the writing process and adds their own little twist on it.

WHAT ARE THE BEST AND WORST PARTS OF BEING IN A BAND?

Best parts - recording, the people you meet, the places you get to go. Worst parts - shifting gear around everywhere and getting greasy on tour. Playing gigs can be a bit of both - usually a good part!

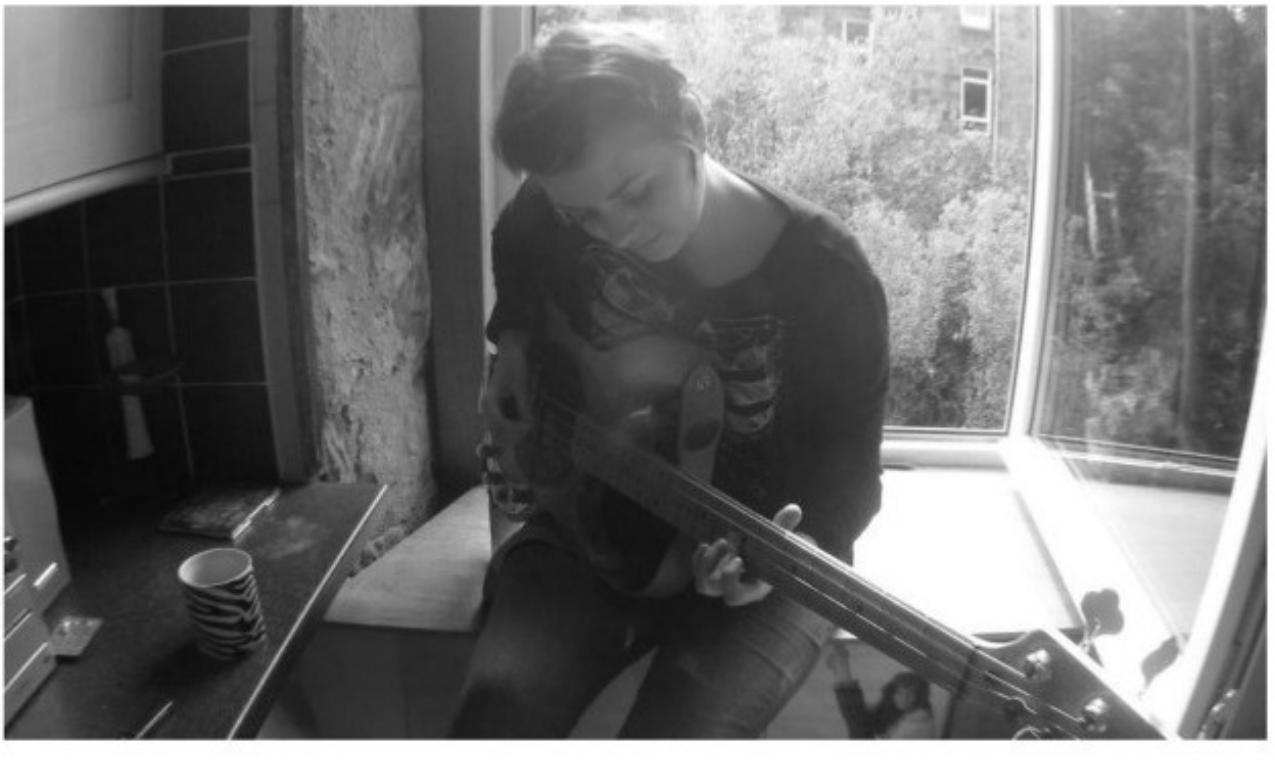
WHAT ADVICE WOULD YOU GIVE TO WOMEN WANTING TO GET INTO 'THE MUSIC INDUSTRY'?

I don't think the advice I would give to women would be any different to the advice I would give to men. If you've got good material then don't wait around for a mega money record deal to come along, just get out and do it. Making music is all a big learning curve. Don't be afraid to make mistakes.

AND FINALLY, WHAT ARE THE YAWNS' PLANS FOR THE REST OF THE YEAR?

We are off on a European tour this week. Seriously excited about that. Also going to get our heads into album two once we're back.

FOR MORE ON THE YAWNS, HEAD TO FACEBOOK.COM/ITSTHEYAWNS.



THE POLITICS OF PINK

Cathryn Salamone examines the explosion of pink culture in today's young girls.

Last week I was on a mission to purchase a Barbie doll - something I hadn't laid eyes on for a good ten years - as a gag-gift for a friend's twenty-first birthday. In an effort to avoid the dystopic tourist sink hole that is New York's Times Square Toys 'R' Us, I went to the Kmart on 34th Street. I came upon the toys aisles and easily found the girls' section; pink = girly. I made my choice and was ready to exit when I felt the need to stop and turn back around.

The toy aisles were staunchly divided between boys' and girls' simply by the color palette of the toys themselves. The boys' aisles were washed in mostly blues but also reds, blacks, and greens. The girls' side was saturated in every shade of pink: hot, cotton candy, pastel, and magenta. I was amazed at the divide. Growing up a tomboy, I always chose action figures over dress-up dolls, but I never recall such a stark gender partition in what kids play with.

Enter accomplished journalist and mother Peggy Orenstein, whose book Cinderella Ate My Daughter (2012, paperback) I picked up at the prompting of a friend. In the first three chapters, Ms. Orenstein discusses her early fears of raising a girl in an increasingly oversexualized culture, her reservations about the Disney princesses as idols, and the ubiquity of the color pink in any product marketed toward girls. She visited the annual Toy Fair at the Javits Center in New York, slated to exhibit over 100,000 products, and was shocked to find just how

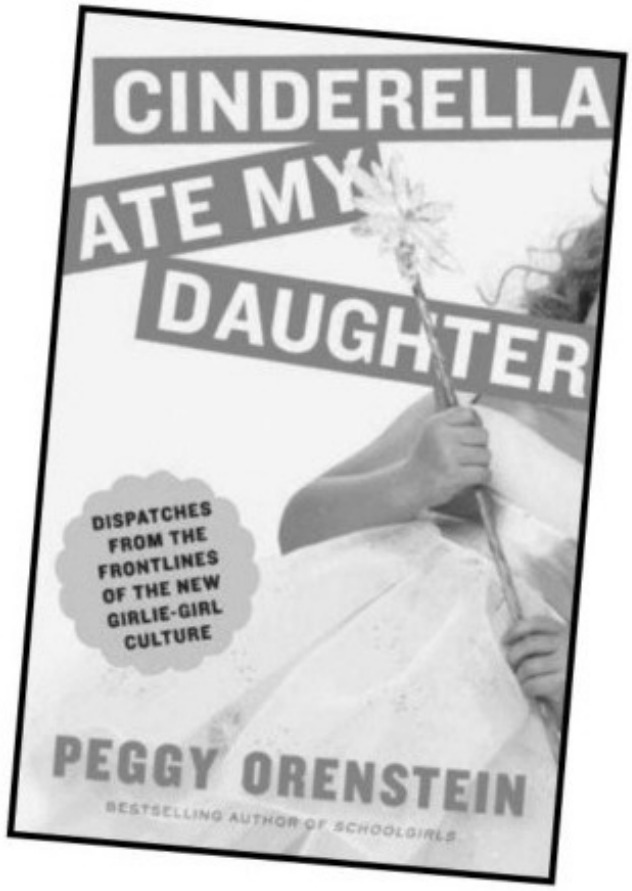
wide this gender gap-by-toys was:

'On the Toy Fair's last day, I visited the Fisher-Price showroom, for which I needed a special pass: not just anyone can sneak a peek at next year's Talking Elmo. The preschool girls' section was decorated with a banner on which the words BEAUTIFUL, PRETTY, COLORFUL were repeated over and over (and over) in pink script. The display included a pink DVD player, a pink camera, stick-on jewelry that could be colored with pink or orange pens (and stored in a pink purse or pink jewelry box), a Cuddle and Care Baby Abby Cadabby, and a Dora the Explorer 'styling head.'

'In the next room, a banner over the boys' section, scripted in blue, exclaimed, ENERGY, HEROES, POWER. Among the multicolored toys were "planet heroes" action figures, a robtic dinosaur, a jungle adventure set, and a Diego Animal Rescue Railway. Outside, on the streets of Manhattan, it was the twenty-first century, but the scene here in toy land was straight out of Mad Men, as if the feminist movement had never happened.'

To further Orenstein's observations, South Korean artist JeongMee Yoon photographed children and their possessions (boys and girls separately) and found that the results were startlingly monochromatic.

The main question here is, does



this pink oversaturation carry later consequences for today's girls? Don't get me wrong - I love the fact that I can use the color pink to express my femininity, but we can't ignore the notion that this strict color divide at a young age could influence strict gender role mentality in the future. It's an important question to ponder, especially to those currently raising children.

Check out Peggy Orenstein's book for more discussion on this and other topics relating to girls today. Also, check out the full Pink & Blue Project on JeongMee Yoon's website, jeongmeeyoon.com.

FOR MORE OF CATHRYN'S WORK, VISIT CATHRYNSALAMONE.COM.

WHY I HEART KATHY GRIFFIN

TYCI guest writer David Kirkpatrick tells us why he loves comedienne Kathy Griffin.

Kathy Griffin doesn't care if I don't like her. She knows that not everyone will be a fan of her sledge-hammer honesty and her vast vocabulary of vulgar vernacular. The fact is, she's been banned, axed, asked to leave and uninvited from so many programmes, events, parties and talk shows that one person's dislike barely registers with her. This is why I heart Kathy Griffin. She makes no compromises, even when it's clear for all to see that it's in her best interest to tone down her vitriolic brand of comedy or not to say anything at all. But, of course, she does say something and she gets fired / banned / asked not to come back. It could be construed as fool hardy but I see a defiant bravery in the way she speaks her mind and lives with the consequences, both good and bad. She doesn't sugar coat and she doesn't expect anyone else to either being the first person to poke fun at the pitfalls and car crashes of her own life, of which there are many.

Placing Kathy's colourful use of swear words to one side, the main point of contention for her critics is her tendency to lampoon her targets on a personal level. However, her jibes are not entirely without conscience as she doesn't focus on someone's weight or how they look, which is outside of their control, but rather mocks their behaviour. Whether it's diva-like demands, alcohol fuelled partying or an aggressive sexuality Kathy caricatures the existing persona of her victims and in doing so makes the bitchy and hilarious comments that everyone else was thinking but didn't have the guts to say. In this respect, Kathy Griffin has balls. Ban her, sue her, she's saying it anyway. She doesn't submit, she doesn't conform and she definitely won't be censored.

Above all, I heart Kathy Griffin because she is one of us. She's the girl that doesn't get invited to the party, the awkward sidekick and the embarrassing friend who gives you a red neck just listening to her. She's a fan of the celebrities she makes fun of and on meeting them is as starstruck as I would be. She doesn't tell you a joke or offer traditional punch lines; she invites you to lean in closer and then shares the gossip she heard backstage. She divulges her latest confrontations and confesses her romantic encounters. Kathy Griffin doesn't care if I don't like her and this is one of the reasons why I feel the exact opposite.

FOR MORE ARTICLES FROM THE WHY I HEART SERIES, VISIT TYCI.ORG.UK.

www.tyci.org.uk

ladyCHAT

LADYCHAT IS A BRAND NEW FEATURE RUNNING ON THE TYCI SOCIAL NETWORKS. WE GIVE YOU YOUR DAILY DOSE OF GRRRRL BY SHARING INSPIRATIONAL QUOTES BY OR ABOUT WOMEN. CHECK THEM OUT ON OUR TWITTER AND INSTRAGRAM (@TYCIBLOG), OR VISIT FACEBOOK.COM/TYCIBLOG.

YOU LEARN THAT THE ONLY WAY TO GET ROCK-STAR POWER AS A GIRL IS TO BE A GROUPIE AND BARE YOUR BREASTS AND GET CHOSEN FOR THE NIGHT. WE LEARN THAT THE ONLY WAY TO GET ANYWHERE IS THROUGH MEN. AND IT'S A LIE.

Kathleen Hanna

www.tyci.org.uk

GOOSEFLESH

Amanda Aitken speaks to Sarah Fishlock, the artist behind new photography zine Goose Flesh.

Tell us a bit about how Goose Flesh came about.
I wanted to bring together some of the wonderful photographs from Scottish photographers that I've seen online and in exhibitions over the last couple of years. Photographers are constantly constructing images from the world we see around us - often, these images don't fit into specific projects - J M Colberg calls them 'isolated little beauties'. I wanted to give a home to these images, and to works in progress, as well as to photographs that are part of projects.

Additionally, I wanted to give photographers a cheap way to display their work - especially emerging artists, who are more used to seeing their photographs online rather than in print. Exhibitions can eat up a lot of your cash - Goose Flesh provides a free opportunity to photographers to have their work published and for shows, everything is kept as cheap as possible.

Tell us about your role with Goose Flesh.
I curate, edit, design and organise the printing of the zine, as well as promoting the zine and associated events with the help of the photographers involved in each issue. I curate, edit, design and organise the printing of the zine, as well as promoting the zine and associated events with the help of the photographers involved in each issue. I had work featured in the first issue, along with Sandy Carson, Ross Finnie, Michael Thomas Jones and Jennifer Wicks. Each issue will showcase five different photographers.

Is the zine open to photographers for submission? If so how would they go about getting involved?
The zine's content is curated. Goose Flesh is something that I do on the side of my own photography career, so at the moment I'm not able to open it up to submissions - I just couldn't give them the attention they deserve. However, I am always keeping my eyes open for work that might fit in to each issue.

Although the photography in the first issue doesn't focus on Glasgow itself, the zine features artists from, living in or connected to Glasgow. Why did you decide to base the contributors from the city?
I sometimes get disheartened because so many photography blogs & publications are so London-centric. I love Glasgow because it's a unique, exciting and creative city with a wealth of wonderful photographers - Goose Flesh was started to provide a platform for some of those artists to have their work seen in an affordable and accessible format. While

most of the photographers will be linked to Glasgow, from time to time there will be photographers featured from other places in Scotland and further afield - it's really about what images are right for each volume.

Is there a particular theme you are aiming to cover within the zine?

Each issue contains images that are very loosely related - it's an intuitive process of selecting images that fit together. The images are preceded by a piece of writing at the start of each volume - these will be by emerging as well as more established writers. The images are mostly documentary photographs: although I love conceptual and fashion photography, I'd like Goose Flesh to be a collection of observed scenes - stills from imagined films, perhaps.

The first few issues was funded by IdeasTap. How did you find the application process for funding?

I applied for, and was awarded, funds for 4 issues of Goose Flesh from London arts charity Ideastap. Ideastap is a great charity - they provide funding for young and emerging artists to develop their projects and careers. It's set up like a social network, so you can connect to others in your field as well as applying for funding and opportunities. The application process was really straightforward, and I was really pleased to be awarded funding. Now the challenge is to make enough from the sale of each volume to keep the zine going - all profits go directly back into the pot to keep the zine being published for as long as possible.

How would you like to see Goose Flesh develop in the future issues?

I think each volume will have its own atmosphere - I'm really interested in exploring different methods of promoting the zine and bringing Glasgow's photography community together.

We had our launch event in Coffee Chocolate & Tea, and had a great, busy night with lots of interest and positive responses thereafter - I'd like to explore other ways of promoting work such as pop-up shows and perhaps artist talks in the future.

When can we expect the next issue?

I'm aiming for the zine to be published quarterly - at the moment we're on track for November. The response to Volume 1 has ben phenomenal and I can't wait to get the next one out there!

FOR MORE ON GOOSE FLESH, VISIT GOOSEFLESHZINE.COM.

STAG-WISE?

When did committing your life to one person 'forever' (and going out with your pals to celebrate that fact) become intrinsically linked with the objectification of the opposite sex? An opinion piece by Rosie Roberts.

I'm in my early-twenties, so although my close pals aren't quite waltzing up the aisle yet, my older siblings / family friends / old boyfriends' families are, which is generally a nice thing - if you choose not to think about stag nights.
Stag or bachelor parties have been going on since the 5th Century BC and are hardly strangers to criticism so I'm going to skip all the general stuff and head straight to my point:

In the past few months, I have had five individual friends who consider themselves to be educated, intelligent, respectful young men supportive of women's rights visit a strip club because they were on a stag-do and 'had to'.
I asked, 'When it hit that point in the night where you went to the strip clubs, why didn't you just say, "Right, that's me, I'm off back to the hotel"?'

They replied with the following:

'I was really drunk.'

'I didn't / wouldn't want to seem sanctimonious.'

'It doesn't matter either way because I know I don't endorse it.'

'I didn't spend any money in there.'

'I had a dance but I felt ashamed of myself.'

'It's not like one guy not going is making a difference...'

These are my pals, who I talk to about everything from feminism to football on a daily basis. The nice lads I go and feed ducks with, who watched the Katy Perry documentary with me... You can imagine my reaction.

What seemed to be a mixture of denial, peer pressure

and turning a blind eye made me seriously worried. I couldn't believe that these guys, who had all expressed a discomfort at going to the clubs in the first place, still felt that as part of the tradition of marriage they had to take part in the objectification and exploitation of women.

For me it is a clear highlight of the largest problem we face as modern feminists.

We live in a society still neck-deep general acceptance of sexism and exploitation. The fact that we have managed to get our eyes out to see what is going on and our mouths out to speak about it does not mean that huge amounts of progress have been made.

The reality is strip clubs are part of a global sex industry. They are a hotbed for symptoms of worldwide human rights problems such a human trafficking; enforced persistent drug abuse; abuse of the impoverished and the physically vulnerable; abuse of asylum seekers; sexual abuse; sexual abuse leading to persistent rape; persistent violence in the workplace... THE LIST GOES ON AND ON AND ON.

Walking into a strip club is accepting that the existence of these clubs in their current state* is okay (*In an ideal world, sex clubs would be properly regulated so that the women involved in the work could be in a safe environment, and that customers could 'enjoy' it without endorsing the global sex industry, but that's another essay for another time...).

So maybe next time, lads - take yourself home, or if you feel like you can't say what you actually think about strip clubs, use your own excuse - 'Right, that's me, I'm off back to the hotel, I'M REALLY DRUNK.' - because actions speak louder than words, and doing what you believe to be right should always be a priority.

AS WITH ALL TYCI ARTICLES, CONSTRUCTIVE DEBATE AND COMMENT IS ENCOURAGED. TO SHARE YOUR THOUGHTS ON THIS ARTICLE, HEAD TO TYCI.ORG.UK.

OUR 1ST BIRTHDAY BASH!

SATURDAY 16 NOVEMBER

Live set from **BODY PARTS**, with BBC Radio 1 **DJ JEN LONG** on the decks

11PM - 3AM

BLOC, 117 Bath Street, Glasgow

FREE before midnight; £2 after

ANYONE WHO WRITES TYCI ON THEIR KNUCKLES WILL GET IN FREE AFTER MIDNIGHT TOO

TYCI RADIO / PODCASTS

The latest episode of the TYCI podcast is online now and can be found at soundcloud.com/tyciblog. Our next Subcity show will be Thursday 7 November, 5 - 7pm. Tune in at subcity.org/shows/tyci.

Subcity Radio

TYCI is a collective run by women.
We have a website where we write about things which affect us and put together features on art, theatre, music, film, politics, current affairs and most things in between. We also talk about similar stuff on our monthly radio show on Subcity.

This zine is a collection of some of the content from our site and is distributed in conjunction with our monthly live event at Bloc.

If you would like to get involved, reply to any of our articles or just generally say hi, hit us up on contact.tyci@gmail.com or visit tyci.org.uk.

Cover by Jen Smith (jensmithdesign.co.uk)
All other design by Cecilia Stamp (ceciliastamp.co.uk)